it is confined to one side of a thin partition, or to partitions formed with bricks not intended for the situations in which they are used.

In regard to some other parts of the brickwork, it should also be observed, that owing to the erection of the building having been determined on late in the winter, many difficulties had to be contended with in obtaining a sufficient supply of hollow bricks; and from accidental circumstances, disappointments were experienced in reference to a considerable number, on which account the structure should be regarded rather as the pledge of future excellence in hollow brick construction than as its full accomplishment.

The glazed surface of the bricks used in the two upper floor living rooms, and at the foot of the staircase, may, however, be referred to as a specimen of what can be accomplished by the skilful adaptation of fitting materials, and is highly creditable to their maker, Mr. Ridgeway, of the Staffordshire Potteries. Specimens of glazed bricks of clay from the north of Devon are also exhibited.

The advantages afforded by the use of hollow bricks in securing an effective system of insensible *ventilation*, deserves particular notice. Fresh air is admitted from any suitable point of the exterior of the building to a chamber at the back of the living room fire-place, where being warmed, it may be conducted to any convenient place of exit above the level at which the fresh air is admitted. Vitiated air may be conveyed either into the chimney flue or to any other suitable place of exit through the upper wall courses, perforated for this purpose, beneath the springing of the arch, or through the arch bricks themselves. Suitable air-bricks and ventilators have been prepared with these express objects in view.

Internally French plaster has been used, as drying quicker, and having a harder surface than ordinary plaster. The floors, where not of Portland cement, are laid with Staffordshire tiles, excepting to the right-hand room, first-floor, which is of lava, by Orsi and Armani. The coping is in Portland cement. The external string courses and internal cornices are the patent bonded bricks set in Portland cement, with the splayed side outwards.

MATERIALS AND FITTINGS USED IN THE BUILDING, WITH ADDRESSES.

The unglazed hollow bricks have been chiefly made by Clayton's patent brick and tile machines, to which the prize of the Royal Agricultural Society of England was awarded in 1850. The process of manufacture may be seen at the Atlas Works, Upper Park-place, Dorset-square, where detailed particulars may be obtained.

The patent bonded facing bricks generally, and those used in the floors and roof, were made at Aylesford, near Maidstone; the red patent bonded internal bricks, at the Burley works, near Esher, Surrey; and some of the partition bricks, at Mr. Cubitt's works, Pimlico.

The glazed bricks were made by the Alsatia machine, at Mr. Ridgeway's, the Potteries, Staffordshire. These being the first specimens, the actual cost at which they are likely to be hereafter supplied has not yet been ascertained.

The brick-work was executed by Mr. S. Grimsdell, Sun-street, Bishopsgate-street.

The metallic lava covering the roof, the floor lava, and the gravel lava to the front, were laid by Messrs. Orsi and Armani, Guildhall-chambers, Basinghall-street.

The French plaster and the Portland cement floors have been executed by Messrs. J. B. White and Sons, Millbank-street, Westminster.

The tile floors in the left-hand ground floor rooms are from Mr. Peak, Tunstall, Staffordshire, or Macclesfield-street South, City-road Basin. Those in the right-hand rooms are from Messrs. H. & R. Haywood, Burslem, Staffordshire, and South Wharf, Paddington.

The staining fluid used for the wood work is from Ibbotson's Varnish and Colour Works, Hammersmith.

All the traps used in the building are those of Lowe & Co., Salford; agents, Messrs. Kennard & Co., Upper Thames-street.

The metal window-lights, the ventilators, and all other articles of ironmongery, excepting the stoves, are manufactured by Hart & Sons, Wych-street, Strand.

The bell-pull apparatus to the left-hand water-closets, is supplied by J. W. Dann, Cromer-street, Gray's Inn-road. That to the right-hand, by G. Jennings, Great Charlotte-street, Blackfriars-road.

The stoves in the left-hand ground-floor rooms are from Mr. Leslie, Conduit-street; in the right-hand room is the "Cottager's Stove," manufactured by D. and E. Bailey, High Holborn. The stoves in the left-hand rooms, first-floor, are from Pierce, of Jermyn-street; to the right-hand, the Prize Cottage Range, by Nicholson, of Newark, is fitted in the living-room, and suitable stoves in the bed-rooms, with fire-brick back and cast-iron chimney-piece complete, by the same maker.

The earthenware sinks are from Mr. Ridgeway, the Potteries, Staffordshire, who has also supplied specimens of earthenware pipes, wash-hand basins, and the water-closet pans: two of the sinks are of slate.

The fittings, generally, are such as have been used in the model-houses built by the Society for Improving the Condition of the Labouring Classes; to which the architect of this building, Henry Roberts, F.S.A., also acted as honorary architect.

THE NEW PHILOSOPHY OF ARCHITECTURE.*

THE *Eclectic Review* for the present month has also an article on "The Stones of Venice," very similar in its tone to that in the *British Quarterly*, and in some respects even stronger, it being confidently asserted by the writer that the new philosophy will inevitably produce a thorough change both in theory and practice of architecture, and that too, in other countries as well as our own. Of what kind that change will be we are not informed, either by the writer of the book or his reviewers, for they leave it entirely to be imagined by their readers; and all that the uninitiated—be they even professional men—can conjecture is, that it will be ultra-revolutionary, and will put down almost all that is now in vogue, though what is to be substituted for it is not said—perhaps has not been yet considered.

The calmness with which reviewers pronounciate that we are on the eve of a complete revolution in all matters of architecture, has nothing in it very surprising; because, however great the changes may be which it will bring about, they will not affect them. With architects, on the contrary, the case is widely different: they will have to accommodate themselves to a new system of things,—to unlearn their present habits and tastes, as well as to acquire new ones,—and the task of *unlearning* is perhaps the most difficult,—at any rate, the most disagreeable one of all, if only because it is attended by the painful consciousness of having wasted time in studies which have merely fostered error and mistaken views. Whatever, therefore, the rising generation of architects, who have not yet entered upon their career, may do, the present one must earnestly deprecate the change we are told to expect; and most of all must those do so who have been most successful under the present system, because all that they have done will come to be regarded as evidence of the present degraded state of architecture, previously to its being enlightened by the touch of the new philosophy and the rays of the seven lamps or luminaries.

Yet, strange to say, notwithstanding that their interests are so nearly concerned, the architectural profession seems disposed to leave the matter to take its course, undisturbed by them, trusting, perhaps, to its dying away as suddenly as it came up. Still, it would be no more than common prudence in them to watch the opinions which obtain currency without the pale of their own body. However strongly they themselves may be opposed to them, it is possible that they may be forced upon them. Surely, then, it behoves architects, instead of sitting still with folded hands, to bestir themselves,—to prepare for, if they cannot avert, the revolution which they are told is about to break out upon them. Nor would it be difficult for them to attack and expose Mr. Ruskin's fanciful system and doctrines, which, as I now find, have been smartly handled in the *brochure* to which you referred.

Mr. Ruskin is altogether hostile to the "Great Exhibition" scheme—quite as much so as Colonel Sibthorpe himself, although not for exactly the same reasons. He is, undeniably, no friend to the alliance of art with manufactures; and "the mercantile value of art" must sound to him little better than a very profane phrase. How far those who extol him as a teacher go along with him in all antipathies, is not very clear, for they do not care to point out how greatly his peculiar doctrine runs counter to and clashes with the general taste, and many industrial interests also. The *Eclectic*, however, has ventured to remonstrate with him for his violent protest against the decoration of shop fronts and railway buildings. With regard to shops, what is to be regretted is, not that embellishment should be bestowed upon them, but that it should generally be in such bad taste, attention being given to mere showy vulgar display; and, so it be but striking, it matters not how preposterous it is. And that such is the case is all the more to be regretted, because shop fronts afford,—at least might be made to afford,—excellent opportunities for tentative essays in design and ornamentation; for even though failure should be as frequent as success, it would be comparatively of no consequence, nor could we get anything worse than we now have, even were we to get nothing better. No doubt, many in the profession would think it quite beneath them to design anything of the kind: the question is, whether, were they to undertake to do so, they would not find it *above* them, that is, above their power to show superior taste and *forte* in what throws them entirely upon their own resources of invention. ZETA.

* See p. 297, *ante*.

DINNER TO FOREIGN SCULPTORS.

ON 12th inst., the first of a series of interchanges of hospitality and good feeling in connection with the International Exhibition took place at Willis's Rooms, when the British artists met to welcome their brethren, the foreign sculptors, who have graced the exhibition with many fine works in their peculiar branch of art. Sir Charles Eastlake took the chair. Appropriate toasts were given and responded to, by Herr Lefrew, the Prussian commissioner; Herr Kiss, M. du Seigneur, Signor Monti, Signor Bessi, Mr. Scott Russell, Sir Charles Eastlake, Mr. M'Donall, and others.

We are not certain that this friendly demonstration was quite so well managed as it might have been. Many more persons would have co-operated if it had not been so hurried.

"A Sculptor" writes us as follows:—

"Permit me to say a few words on the subject, and the reasons which prevented some brethren of the craft from joining the festival. When first proposed, I hailed with delight the prospect of unity among sculptors, who, from various reasons, are, as a body, less united than many others,—each groping his own way, as it were, unassisted and unadvised. Seeing the word "*festival*" at the head of the invitation, there immediately occurred to me the glorious "Ponti Moli" annual festivals at Rome,—a sort of carnival pic-nic,—when the artists of all nations join in a festive day, without the Eternal City,—memorable on more than one occasion; and also my mind reverted to the festival given to Cornelius at Munich, on his return from Rome, when two to three hundred honoured that great artist by an entertainment a few miles from Munich, where, under refreshing shades, "the loor rolling rapidly," the song, the toast, the simple cheer, went round,—in the presence, too, of the king, who came out to witness the pleasing event. Remembering likewise the simple manners of our guests, it struck me that a similar festival might be adopted for the present occasion, when, from the over-crowded state of the vast metropolis and the delightful advent of spring, an escape a few short miles from town, say to Hampton

Get more information on PDF Compression and OCR visit ThePaperlessOffice.org